

PEACE SYMPOSIUM NEW YORK 2023

Peacemaking at the Intersection of Culture, Art, and Nature

On the United Nations International Day of Peace, join us as we bring together leaders from cultural, intellectual, and diplomatic fields to explore the evolving role of art, cultural institutions, and public spaces as a platform for cultural diplomacy, meaningful dialogue, and community engagement.

The New York Peace Symposium is the third in the series of six Peace Symposia presented on six continents over the course of three years: Tokyo (Sept 2022), London (Dec 2022), New York (Sept 2023), South Africa (Dec 2023), São Paulo (2024) and Sydney (2024).

09 . 21 . 2023 | 3:00 - 6:00 PM

PROGRAM

OPENING SESSION

Opening Remarks by Steve Bloom | CEO, Japan Institute of Portland Japanese Garden

Welcome Address by Joshua W. Walker, P.h.D. | President & CEO, Japan Society

Congratulatory Address by Mitsuko Shino | Ambassador Extraordinary & Plenipotentiary, Deputy Permanent Representative of Japan to the United Nations

KEYNOTE ADDRESS

Caryl Stern | Chief Impact Officer at LionTree & Former CEO, UNICEF USA

PANEL PRESENTATIONS: PEACEMAKING AND CREATIVE DIALOGUE AT THE INTERSECTION OF COMMUNITY, ART, AND GARDENS

Ayanna Behin | Director of Training & Conflict Consulting, New York Peace Institute

Robert Lear | Senior International Producer, Global Arts Corps

Christopher Willis | Chief Director of National Botanical Gardens, South African National Biodiversity Institute (SANBI)

INTERMISSION

POETRY READINGS BY WINNERS OF THE 2023 POETRY FOR PEACE COMPETITION USA

Mayah Pico

Hana Widerman

Yvanna Vien Tica

PANEL DISCUSSION

Moderated by Thomas Hill | Clinical Professor, Director, Peace Research and Education Program Center for Global Affairs, New York University (NYU)

COMMISSIONED POETRY READING

Nomi Stone | Poet

PRESENTATION: DISCOVERING PEACE THROUGH ART

Hiroshi Senju | Artist

CLOSING REMARKS

Steve Bloom | CEO, Japan Institute of Portland Japanese Garden

CATERED RECEPTION

SPEAKER PROFILES

OPENING SESSION SPEAKERS



STEVE BLOOM

CEO, Japan Institute of
Portland Japanese Garden

Steve Bloom has been the CEO of Portland Japanese Garden since 2005. Beginning early in his tenure, Bloom led the formation of a comprehensive 10-year strategic plan, which has been transformational in its scope and impact. Bloom oversaw the completion of a \$37 million expansion of the Garden and its facilities, created a curatorial department, expanded and improved programs in culture, art, and education, established an International Japanese Garden Training Center, formed an International Advisory Board, oversaw the launch of Japan Institute in 2022, and has dramatically increased national and international recognition for both Portland Japanese Garden and Japan Institute.



JOSHUA W. WALKER, P.H.D.

President and CEO, Japan Society

Joshua W. Walker, P.h.D., became President & CEO of Japan Society in December 2019. Previously, he worked at Eurasia Group, the world's leading political risk analysis firm, where he served as global head of strategic initiatives and Japan in the Office of the President. Prior to that, he was CEO and president of the USA Pavilion of the 2017 World Expo in Astana, Kazakhstan; founding dean of the APCO Institute; and senior vice president of global programs at APCO Worldwide, a leading global strategic communications firm based in Washington, D.C. Before joining the private sector, he worked in numerous roles at various U.S. government agencies, including the State Department and the Defense Department.

He is Senior Fellow at the Center for the Study of the Presidency and Congress, and professor of Leadership and the American presidency at George Mason University and the Reagan Foundation. He was also Transatlantic Fellow at the German Marshall Fund of the United States, and co-founded the Yale Journal of International Affairs. He earned a bachelor's degree from the University of Richmond, a master's degree from Yale University, and a doctorate from Princeton University. Dr. Walker grew up in Japan where his parents still serve as missionaries, came to the United States when he was 18, and is bicultural and bilingual.



MITSUKO SHINO

Ambassador Extraordinary
& Plenipotentiary, Deputy
Permanent Representative of
Japan to the United Nations

Mitsuko Shino has been serving as Ambassador Extraordinary & Plenipotentiary and Deputy Permanent Representative of Japan to the United Nations since October 2022. Shino began her distinguished diplomatic career in 1987 when she joined the Ministry of Foreign Affairs of Japan (MOFA). Over the years, she has served in prominent roles abroad as Ambassador Extraordinary and Plenipotentiary to Iceland and Ambassador to the Permanent Mission in Geneva. Within MOFA, Ambassador Shino has made significant contributions and undertaken diverse roles such as Senior Coordinator of the Economic Partnership Division, Director of the APEC Division, and Director of the Human Rights and Humanitarian Affairs Division. Furthermore, she has been the Deputy Press Secretary, Deputy Director-General for Press and Public Diplomacy, Director-General for Cultural Affairs, and the Chief of Protocol. Most recently, she also served as the Ambassador and Director of Protocol for the Tokyo 2020 Olympic and Paralympic Games.

KEYNOTE SPEAKER



CARYL STERN

Chief Impact Officer, LionTree &
Former CEO, UNICEF USA

Prior to joining LionTree in 2023, she served as the Executive Director of the Walton Family Foundation, and has more than 40 years of experience in the non-profit sector, including over 13 years as CEO of UNICEF USA. She serves on the boards of directors of The Container Store and the We Are Family Foundation, and is a member of the Advisory Board of Chime for Change.

Stern earned a Bachelor's Degree in Studio Art, a Master's Degree in College Student Personnel Administration and completed her PhD coursework in the same field. She is the recipient of five honorary Doctoral degrees.

MODERATOR



THOMAS HILL

Clinical Professor, Director,
Peace Research and Education
Program Center for Global
Affairs, New York University

Dr. Thomas Hill is a clinical professor at the Center for Global Affairs, where he is director of the Peace Research and Education Program. He oversees the peacebuilding concentration within the Master of Science in Global Affairs (MSGA) program and is a member of the Institute for Economics and Peace. A former journalist, his research interests include: the role of universities as actors and sites for peacebuilding; the importance of community-centered approaches to civil society-led peacebuilding; and the use of conflict analysis and assessment as tools for integrating development and peacebuilding.

Hill is a peacebuilding practitioner with more than 20 years of experience focusing on Iraq. Since 2003, he has made more than 30 visits to that country and has overseen the design, development, and implementation of a series of interrelated research and educational projects focused on the development of sustainable peace. Additionally, he has led a series of applied research projects in Colombia, Libya and Iraq.

Hill has developed and teaches a variety of graduate-level courses, including Peacemaking and Peacebuilding; Networks as Capacities for Peace; the Workshop in Applied Peacebuilding; Conflict Assessment; Structures of Peace and the Advanced Joint Research Seminar in Peacebuilding.

PANELISTS



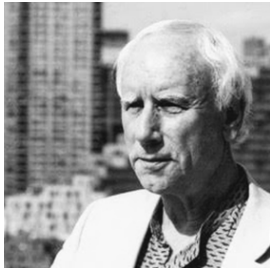
AYANNA BEHIN

Director of Training & Conflict
Consulting, New York Peace
Institute

The New York Peace Institute (NYPI) is committed to promoting community peace by empowering people to find creative, constructive, and durable solutions to resolve their differences. The NYPI has facilitated dialogue and understanding among a wide spectrum of public and private organizations in New York City and Brooklyn. Among other methodologies, the NYPI offers generous dialogue and conflict resolution training to communities and organizations.

As the Director of Training & Conflict Consulting, Ayanna Behin works with individuals, groups and organizations to design individualized conflict resolution skills programs to help them de-escalate conflict and facilitate complicated conversations. She also facilitates community discussions around core and sometimes controversial issues.

Behin received her bachelor's degree from the University of Michigan, Ann Arbor in 1993 and her Juris Doctorate from Fordham University School of Law in 1999. Before joining New York Peace Institute, she worked as a consultant for a boutique law firm specializing in employment and copyright infringement cases, as part of the management team of a global law firm, and as a litigation associate at a midsize national firm. In addition, Behin is a Board Member of the Brooklyn Bridge Park Conservancy, was President of the Community Education Council for District 13 in Brooklyn until June 2021 and has previously worked on several national campaigns at a global environmental non-profit.

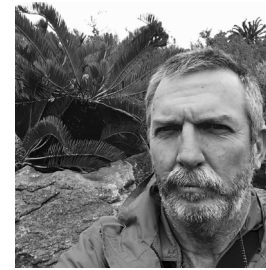


ROBERT LEAR

Senior International Producer,
Global Arts Corps

Global Arts Corps (GAC) began as a consortium of theater artists with a mandate to bring together performers from opposite sides of political, religious, ethnic, and racial divides. Its live theatre and documentary film productions have spanned more than 47 cities and 18 countries on four continents, reaching over 100,000 audience members and facilitating reconciliation workshops for more than 15,000 participants. Lear has served as an International Producer for GAC since 2006, with its first devised production from South Africa, *Truth in Translation*, based on the Truth and Reconciliation Commission (TRC), and oversaw the 10-city, five-week tour of the production to Bosnia/Herzegovina, Serbia, Croatia and Kosovo in the fall of 2008.

Along with the Company, he was named an honorary member of the TRC by Bishop Desmond Tutu. Bob has advised GAC productions around the world, including in Northern Ireland and Cambodia, and he is now focused on GAC's current initiative, the Children's Radio Network.



CHRISTOPHER WILLIS

Chief Director of National
Botanical Gardens, South African
National Biodiversity Institute

As Chief Director of National Botanical Gardens within the South African National Biodiversity Institute (SANBI), South Africa, Willis has been responsible for managing and developing South Africa's network of 11 national botanical gardens spread across eight provinces in South Africa for the past 23 years. He developed and championed South Africa's National Botanical Gardens Expansion Strategy, which has included the establishment of new botanical gardens in South Africa's provinces of the Northern Cape (2008), Eastern Cape (2014) and Limpopo (2021).

Willis has represented SANBI in various international workshops in developing the Global Strategy for Plant Conservation, and worked to support Botanic Gardens Conservation International (BGCI) in the establishment of the African Botanic Gardens Network. Christopher has published various natural history books on biodiversity in South Africa's national botanical gardens.

PRESENTER ON ART AS PEACEMAKING



HIROSHI SENJU

Artist

Hiroshi Senju was the president of Kyoto University of Art & Design from 2007 to 2013, and is presently a professor at Kyoto University of the Arts. He is a member of the Japan Art Academy. 1958, born in Tokyo, Japan. 1987, Tokyo University of the Arts, BFA, MFA, completed coursework in the doctoral program. 1995, 46th Venice Biennale, first Asian artist to receive an Honorable Mention Award (Italy). 2003, *Paintings on Fusuma at the Jukoin of Daitokuji Temple*, group exhibition, Tokyo National Museum (Japan). 2005, Milano Salone (Italy). 2006, Gwangju Biennale (Korea). 2010, Setouchi Triennale (Japan). 2011, Hiroshi Senju Museum Karuizawa opened; Chengdu Biennale (China). 2015, *Frontiers Reimagined*, 56th Venice Biennale (Italy). 2016, Paintings on Fusuma at the Jukoin of Daitokuji Temple open to the public; Foreign Minister's Commendation (Japan). 2017, Isamu Noguchi Award (USA). *Commemorating the Completion of Fusuma Paintings for Kongobuji Temple, Koyasan* at multiple museums in Japan from 2018 to 2020; the Eagle on the World Award from JCCI. 2021, received the 77th Imperial Prize and the Japan Art Academy Prize; work acquired by the Yakushi-ji Temple, selected as one of the "Treasures of the Heisei Era" (Japan); work dedicated to Izumo Taisha Grand Shrine, Exhibition *Senju's Waterfall for Chicago*, Art Institute of Chicago.

Senju's work is in The Metropolitan Museum of Art and Brooklyn Museum, New York; Los Angeles County Museum of Art and the Museum of Contemporary Art, Los Angeles; Asian Art Museum, San Francisco; Victoria and Albert Museum, London and other major museums.

POETS

ABOUT POETRY FOR PEACE

As an art form, poetry is a powerful tool for peace-making. It can eloquently voice, encourage and inspire human aspirations, as well, as provoke thought, emotion, and positive action.

Japan Institute and Portland Japanese Garden's Peace Programming, includes a poetry component conducted in partnership with The Poetry Society to commission a new poem and run a young person's poetry competition. The 2023 Poetry for Peace Competition - USA was judged by poets Oluwaseun Olayiwola and Carolyn Forché.



NOMI STONE

Commissioned Poet

Poet and anthropologist Nomi Stone is the author of three books, most recently the poetry collection *Kill Class* (Tupelo, 2019), finalist for the Julie Suk Award, and the ethnography *Pimelandia: An Anthropology and Field Poetics of War and Empire*, gold medalist winner in the Independent Publisher Book Awards (IPPY) (University of California Press, 2022). Winner of a Pushcart Prize and a Fulbright, Stone's poems recently appeared in *The Atlantic*, *The Nation*, *The New Republic*, *POETRY Magazine*, *American Poetry Review*, and *Best American Poetry*, among others. She was most recently a postdoctoral researcher in anthropology at Princeton University, and she is currently an Assistant Professor of Poetry at the University of Texas, Dallas.



MAYAH PICO

Winner of the 2023 Poetry for Peace Competition - USA

Mayah Pico is a poet and visual artist. She has been selected as a finalist for the Patricia Eschen Prize for poetry and as a winner of a Young Poets Network challenge. Her work has been published by *The Poetry Society and I*, *Science magazine*. Most recently she has held a residency at Bethany Arts Community.



HANA WIDERMAN

Winner of the 2023 Poetry for Peace Competition - USA

Born to a Japanese mother and an American father, Hana Widerman graduated from Princeton University with a degree in English and Creative Writing and won the James Richardson Award in Creative Writing. Her poetry has appeared in *The Journal* and *The Washington Square Review*. She currently lives in New York and is an MFA student at Cornell University.



YVANNA VIEN TICA

Winner of the 2023 Poetry for Peace Competition - USA

Yvanna Vien Tica is a Filipina writer with a hearing impairment who grew up in Manila and a suburb near Chicago. In 2021, she was the Hippocrates Young Poet, the winner of the 1455 Teen Poetry Contest, a Gold Awardee in the Bow Seat Ocean Awareness Contest, and the winner of the Young People Category of the Ledbury Poetry Festival Competition. Her work has been recognized by the Scholastic Art and Writing Competition, *The Kenyon Review*, Princeton University's Creative Writing Department, The Poetry Society UK, *Polyphony Lit*, and *Aster Lit*, among others. Her work has appeared or is forthcoming in *TriQuarterly*, *Poetry Northwest*, *Redivider*, *Shenandoah*, and *Prairie Schooner*, among others. Her poetry has also been virtually performed in a 2021 UN Climate Change Conference event organized by the Young Poets Network. She tweets @yvannavien; in her spare time, she can be found thanking God for another day.

POEMS

THIS MAZE ISN'T HEAVEN

Commissioned Poem By Nomi Stone

My son pushes his tiny lawn-mower down the street
the week our state requires children

to learn how to use bleeding control stations. At night
I tell him the pit-pit-pit is thunder. How

can I tell him the darkness comes out of a person?
Our shadows fly each other like kites.

Ankle-deep in the marigolds, I spray him
with the hose as my wife weeds her lettuce, spinach, beets,

dill and mint. Oh Dallas, oh America. We cross
the ocean when we can

to my wife's country with its dark, silent nights,
long days of shimmying on our bellies, collecting

mushrooms in the moss, as our dog sitter sends
alerts from his phone: person shot,

1.1 miles away. Vehicle stolen 300 feet away. We slip
the dried mushrooms into our suitcase,

whiffs of butter, leaves, dirt. Will you shame me,
Dallas, for leaving? Are you ashamed of what

I return to? On the playground, the casing
of a bullet. The daycare—the door is unlocked.

Our green path, flowers as tall as a boy, where
we saw the Coroner drive past. Even our own

street where this spring a bullet landed inside
another child's body. Across the street

is Jimmy who keeps voting against our lives.
But we walk right over, carrying the mushrooms

we foraged: fruity, smelling of earth. Then, arms still full,
to our neighbor Sarah, whose daughter jumps on the trampoline

with our son. To Kim, who leaves us bags of baby clothes
and macaroni and cheese and Shilyh, who picked us up

at the airport. And Jimmy: milk-pale and ill
at the door, behind him the drum of a talk show,

telling him who to hate. But when he sees us, he hands us
Hershey bars—"Will you come over tomorrow, girls?"

You can become a person to someone else, can't you,
and be less lonely? This maze

isn't Heaven, but here is our way through it. It's spring
and it's Passover, so we invite everyone for dinner on our porch.

Annie and I rewrite the freedom story about our people
we'd read aloud every year as children,

to tell a bigger story with absolutely everyone in it.
It's true: the world is not the one

we wanted. Still, each time we do the hand washing ritual,
we try to become someone new

to not return to where we started. My love
roasts lamb and carrots, adds

the inky forest into the broth. Shilyh brings her ukulele.
I lay poems around the table.

Our child climbs from lap to lap. Every time a song ends,
he yells out: "More singing!"

The poet plans to expand on the ideas in this poem and her relationship
with Muriel Rukeyser's work in the forthcoming hybrid collection *Beyond
Ourselves: Contemporary Poets on Muriel Rukeyser*, edited by Catherine
Gander and Stefania Heim.

RED CAMPION

Byayah Pico

I'm not
sitting cross-legged
in the centre
of the woven rug
in my socks
anymore

I'm now
sprawled out limb-to-limb
in the centre
of the wildflower field
bare feet
poking out above a tapestry of pink

Asking the angels if they can see me clearly

RAINFOREST

By Ava Chen

Sun splinters
through the treetops
into amber feathers
dappling the ground.
Shadows split into gold.
Underbrush rustles
as creatures return home,
and a raindrop
slides to the lip
of a drooping fern,
a sphere of light
keeping itself
intact.

NIGHT DRIVE TO SAN FRANCISCO AIRPORT WITH MY JAPANESE MOTHER AND WHITE FATHER

By Hana Widerman

My mother has packed
apple slices dipped in salt water

and lemons so they don't
brown for hours. My father

can't see my reflection
and to him silence

must mean nonexistence.
I am trying to catch

the first instant of light
like it is a dragonfly

or a dream. I wait for enough
light to distinguish

people, land, the valley,
its tan hills and the gathering

beauty of mustard flowers.
I want to leave, homesick

for alternate worlds where
I don't translate for my mother.

In the darkness of the car
I wish the light would come

quickly through the windows,
bounce funny on the windshield

like a spell. Because here we
understand each other.

ANOTHER MORNING

By Yvanna Vien Tica

All day, I have not heard. I'd let my hearing
aids rest and left them tucked into
their tiny case. They were so small,
I could not help but feel such tenderness—
no, regret for them. I wandered the street

and saw my neighbors' silhouettes
through half-drawn blinds. The whole apartment heard
they were getting a divorce. Today, they were so quiet
I could not even hear the amorphous
shape of their voices. They must have
been whispering the way couples do
the day after a sore fight. The cars sounded

gentle too, their muted horns
rasping like such demure coughs that I
tapped on an idle taxi to offer the driver
a mint. I couldn't read his lips; he could have said
anything as he drove off but I want to think
he said thank you. The stray dog on the corner
of the coffee shop kept opening and closing
his mouth, like a goldfish. Or a guppy. I

checked my phone for the time
and found ten missed calls from someone
who I thought told me he loved me. But
I must have misheard him. Anyway, I couldn't
hear him on the phone even if I tried. I didn't feel

hungry anymore, so I went to the park
to watch the light enter the mermaid fountain
that looked like every other mermaid fountain
in every other small city. It reminded me of
what my college professor told me
after I asked him to repeat some intellectual
point I had not heard: life is repetitive

like that, sometimes. Like my heart
could be screaming, and I wouldn't hear it. Are mornings

always briefly beautiful? Perhaps
it has just been too long
since the world was quiet.

NOTES

The messages that resonate with me the most are ...

NOTES

Today's conversation inspires me to ...

NOTES

NOTES

“The best weapon is to sit down and talk” - Nelson Mandela

ABOUT PORTLAND JAPANESE GARDEN & JAPAN INSTITUTE

PORTLAND JAPANESE GARDEN is a nonprofit organization founded in 1963 as a place for cross-cultural understanding following World War II. A hallmark in the City of Portland and the state of Oregon, the Garden was founded on the ideals of peace and mutual understanding between peoples and cultures. Portland Japanese Garden is considered the most authentic Japanese garden outside of Japan and among the foremost Japanese cultural organizations in the world.

JAPAN INSTITUTE was established in 2022 as a global cultural initiative of Portland Japanese Garden. This sibling organization is the programmatic arm of Portland Japanese Garden, allowing us to share and expand our cultural programs more broadly around the world, deepen international partnerships, and continue to engage diverse people in shared experiences and conversations about peace, beauty, and connection of nature. Japan Institute consists of three centers: Global Center for Culture and Art, International Exchange Forum, and International Japanese Garden Training Center.

Portland Japanese Garden and Japan Institute share the mission:

Inspiring Harmony & Peace

ABOUT JAPAN SOCIETY

Japan Society is the premier organization connecting Japanese arts, culture, business and society with audiences in New York and around the world. At Japan Society, we are inspired by the Japanese concept of kizuna (絆)—forging deep connections to bind people together. We are committed to telling the story of Japan while strengthening connections within New York City and building new bridges beyond. In over 100 years of work, we've inspired generations by establishing ourselves as pioneers in supporting international exchanges in arts and culture, business and policy, as well as education between Japan and the U.S. We strive to convene important conversations on topics that bind our two countries together, champion the next generation of innovative creators, promote mutual understanding and serve as a trusted guide for people everywhere who seek to more fully appreciate the rich complexities and abundance of Japan. From our New York headquarters, a landmark building designed by architect Junzo Yoshimura that opened to the public in 1971, we look forward to the years ahead, which will be defined by our digital and ideational impact through the kizuna that we build. Our future can only be enhanced by learning from our peers and engaging with our audiences, both near and afar.

CO-PRESENTED BY



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THE POETRY SOCIETY



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